

LA MIRADA DEL OUROBOROS

BY

FELIPE TOVAR-HENAO

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«La Mirada del Ouroboros»

Concerto for Harp and Sinfonietta

FELIPE TOVAR H

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PROGRAM NOTES

The ouroboros (from the Greek οὐρά, “tail” and βόρος, “devouring”) is an ancient symbol of cyclicality and infinity depicted by a serpent eating its own tail. This circular and self-devouring inclination is in essence the driving force behind «La Mirada del Ouroboros». The translation of such a symbol into sound is carried out through the idea of amputated repetitions, in which musical materials appear iteratively in increasingly incomplete presentations, thus giving a sense of imminent exhaustion.

Likewise, the role of the soloist is linked to this image. The gradual changes of the harp pedal mechanism serve as harmonic catalysts to underscore the pitch content upon which the rest of the ensemble interacts. Such changes follow common-tone-based patterns, whose function is to eventually lead to the same point of departure, thus outlining a full harmonic cycle from beginning to end.

This circular behavior is simultaneously paired with an implementation of both symmetric proportions and golden ratio. These two elements are crucial during the musical development, as they often balance the pacing, shape, and organization in time of most musical events.

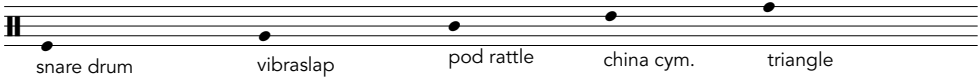
The immanent conflict between self-destruction and self-creation in the ouroboros also lends itself to the nature and character of the musical gestures. The images of sound structures falling apart and coming together, violent and delicate instrumental techniques, abrupt and organic transitions between sections, are all derived elements from this idea. At heart, this piece is an invitation to experience *eye-to-eye* the ouroboros inextricably unfolding in front of the listener.

INSTRUMENTATION

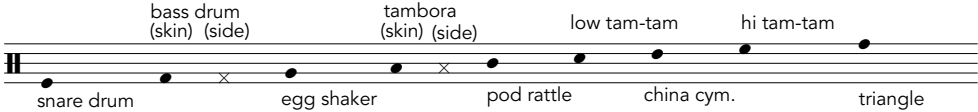
Flute/Bass Flute
Oboe
Bb Clarinet/Bass Clarinet
Bassoon

Horn (requires a bass trombone harmon mute)
Trumpet (requires harmon and straight mutes)
Trombone (requires harmon mute)
Tuba

Percussion I:
Glockenspiel [G3 to C6]
Vibraphone [F3 to F6]
Marimba [C2 to C7]
Mounted vibraslap
20” china cymbal (shared with Percussion II)
Suspended triangle (shared with Percussion II)
Mounted fiberglass pod rattle (shared with Percussion II)
Snare drum (shared with Percussion II)



Percussion II:
Two tam-tams (high and low)
20” china cymbal (shared with Percussion I)
Suspended triangle (shared with Percussion I)
Mounted fiberglass pod rattle (shared with Percussion I)
Snare drum (shared with Percussion I)
Egg shaker
Colombian tambora*
Bass drum



*if unavailable, a medium-sized Brazilian surdo might work as a substitute for performance. Only as a last resource, a 2-headed tom without snares should be used as a replacement.

Harp solo (the highest string is tuned ½ tone up (i.e. G#), and the lowest is tuned 1 tone down (i.e. B♭).

Piano/Celesta (one player)

2 Violins
Viola
Cello
Double bass (C-extension required)

PERFORMANCE NOTES

GENERAL REMARKS

Except for the symbols, acronyms, and statements below, all unconventional notation is explained in the score/parts at first appearance, or restated after long periods of rest.

♯ = 1/4 tone sharp ♯ = 3/4 tone sharp

♭ = 1/4 tone flat ♭ = 3/4 tone flat

All accidentals remain in effect for the duration of a bar and apply only to the pitch at which they are written: each additional octave requires a further accidental.

All grace notes are played before the onset of the beat.


[♩ = ♩] for all metric changes, unless otherwise indicated.

All glissandi start from the onset of the initial pitch they are attached to.

During the sections labeled as « **Vocalise** », the performers are requested to whistle while simultaneously playing. Octave displacements are allowed when whistling, as well as when singing (see *BRASS*).

—————→ = gradual change from one instrumental technique to another.

~~~~~| = repeat event until the end of the wavy line.

 = highest possible pitch.

## WOODWINDS


All fingerings for woodwind multiphonics are given within the instrumental parts only.


(fl./ b. fl.)


□ = open embouchure hole (i.e. ord.).

■ = half open/covered embouchure hole (i.e. aeolian sounds).


■ = covered embouchure hole.

 = keyclick sounds.


 = flute pizzicato. By default, all flute pizzicati should be executed with the tongue.

 = flute beat-boxing; pronounce loudly and with enough air the consonant written above the note while fingering the indicated pitch.

(ob.)


 = oboe beatbox; locate the tip of the tongue on the reed with a loose embouchure, and produce a percussive [p] sound with your lips while releasing the embouchure at the onset of the note.


(bsn.)

 = Berio tremolo; play both pitches very rapidly and as legato as possible. The result should be an unstable flutter of overtones.

## BRASS

The horn player is required to use a bass trombone harmon mute during several passages.

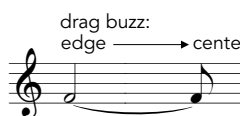
 = air noise; breathe into the instrument without producing a pitch.


 = sing the pitch written with square noteheads while playing. Octave displacements are allowed.

## BRASS (cont.)

*s/v* ~~~~~ = move all valves (or slide for the trombone) very rapidly.

## PERCUSSION

 = drag buzz; drag the head of a soft rubber mallet over the drum skin. The varying degrees of pressure indicated through dynamics will cause the skin to vibrate at different rates and intensity.



 = vibraphone inharmonics; strike and hold the mallet against the center of the bar for a fraction of a second before releasing and letting the bar vibrate. Unpredictable inharmonic partials should be produced.

## SOLO HARP

The highest harp string must be tuned 1/2 tone up (i.e. G#). The lowest harp string should be tuned 1 tone down (i.e. Bb).

All harmonics are notated on the plucked string. Only when 3rd-partial harmonics appear, the resulting pitch is indicated in parentheses alongside with the plucked string:


(octave harmonic)      (3rd-partial harmonic)


      


Whenever percussive passages are required, the following layout is implemented. An extra 4-line staff in the middle is used to specify the area of the instrument (soundboard or body), and the noteheads differentiate the type of attack:


● = open palm  
× = knuckles

R.H. { body  
s. board  
L.H. { s. board  
body



 = thunder effect; fast and loud glissando with the left hand on the lowest strings of the harp. The strings should forcefully rattle against each other, thus creating a metallic thunder-like sound (the middle arrow indicates the direction in which to execute the glissando).

 = slap strings with open palm; cluster span is always approximate.

 = pedal buzz; hold the pedal half-way between the two indicated notches. The buzz created by the friction between the vibrating string and the disk should be carefully controlled so as to prevent the pitch from changing completely.


*Ped. tr* (Bb-4) ~| = pedal trill; move the pedal back and forth between the indicated notches moderately fast until the end of the wave line.

## KEYBOARDS

Piano and celesta are to be played by the same performer. For a few passages the composer asks the performer to simultaneously use each foot to hold the sustain pedals of both instruments. Therefore it is critical that the instruments are strategically placed close to one another (celesta must always be placed to the right side of the piano).

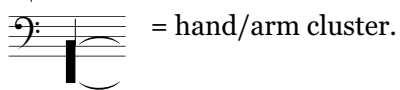
(pno.)

The piano part makes a fairly extensive use of string glissandi, harmonics, and manually muted strings. Although it is not mandatory, marking the string dampers strategically is strongly recommended.

 = manually mute strings between pins and dampers.

## PERFORMANCE NOTES (cont.)

## KEYBOARDS (cont.)



## STRINGS

m.s.p. = molto sul ponticello.

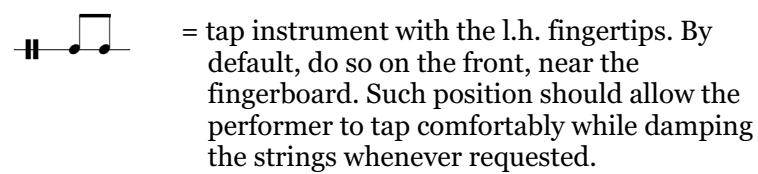
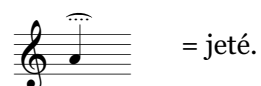
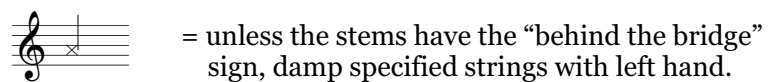
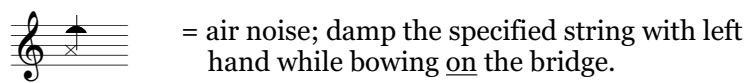
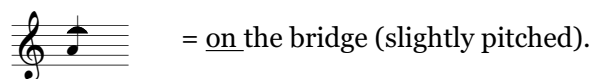
s.p. = sul ponticello

ord. = ordinario

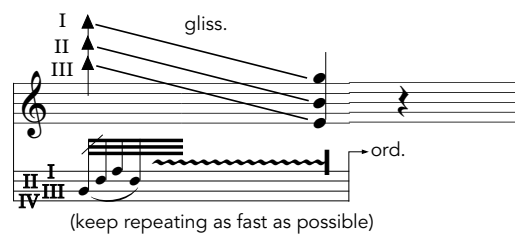
s.t.  $\quad \quad \quad = \text{sul tasto}$

a.s.t. = alto sul tasto

molto flautando = Lightly and quickly bow the string approximately halfway (octave node) between the bridge and the stopped note. The resulting timbre should resemble that of a pan flute.



Whenever specific hand dissociation is required, the following layout is implemented. The upper and lower staff refer to the left and right hands respectively. The lower 4-line staff indicates which strings are being attacked:



[Duration: ca. 15']



*to Bibiana Ordoñez Velandia*

# «La Mirada del Ouroboros»

## Concerto for Harp and Sinfonietta

Felipe Tovar-Henao (b.1991)

### I.

«Prolegómeno» [♩ = ca. 144]

4/4

Flute

timbral trill + throat flz. w/ consonant  
*tr*  
[s]

Oboe

Clarinet in B $\flat$

timbral trill  
*tr*

Bassoon

(o)  
[sha] (wind sound)

Horn in F

Bass tbn. harmon mute: stem in  
+  
remove mute

Trumpet in C

harmoni: stem in  
+  
+  
+

Trombone

Tuba

Percussion 1

marimba  
med-soft yarn  
(l.v.)

Percussion 2

snare drum  
(w/ snares)  
drumsticks (rub sticks over the drum skin in circular motion; start fast and decelerate quickly)

Solo Harp

bisbigl.  
*fffzpp*  
*ppp* almost imperceptible  
bisbigl.  
*fffzpp*

Piano

touch string node at 9th partial, ca. 1cm before the dampers. (release finger from node after attack)  
(9th partial node)  
(••)

Violin I

(behind the bridge)  
*fffz*  
a.s.t. non vib.  
gliss. m.s.p. (sempre come sopra)

Violin II

(behind the bridge)  
*fffz*  
a.s.t. non vib.  
gliss. m.s.p. (sempre come sopra)

Viola

(snap pizz.)  
*fffz*  
*fffz*

Cello

IV  
*fffzmp*

Double Bass

1

2

3

4

5

6

«La Mirada del Ouroboros»  
I.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

7

8

9

10

11

12

timbral trill  
*tr*

timbral trill  
*tr*

timbral trill  
*tr*

*sfz* = (*mf*)

*sfz* > *p*

*pp* < *sfz* > *p*

*p* < *sfz* > *p*

(mar.)

*sfz* = (*mf*)

*sfz* = (*mf*)

*sfz* >

bisbigl.

(trem.)

bisbigl.

*ppp*

*sfzzpp*

*ppp*

*sfzzpp*

*ppp*

*sfzzpp*

{E $\flat$ }

{A $\natural$ }

{F $\sharp$ }

{E $\sharp$ }

(9th partial node)

( $\sharp$ •)

*sfz*

(keys)

( $\sharp$ •)

*sfz*

(keys)

( $\sharp$ •)

*sfz*

(keys)

(Ped.)

a.s.t.  
non vib.

m.s.p.

*sfzz*

a.s.t.  
non vib.

m.s.p.

*sfzz*

s.t.  
non vib.

m.s.p.

*sfzz*

s.t.

m.s.p.

*sfzz*

s.t.

m.s.p.

*sfzz*

*sfzz*

*sfzz*

*sfzz*

I.

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I.

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I.

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«La Mirada del Ouroboros»  
I.

B

4/4 3/4

Fl. *sfz*

Ob. *sfz*

B♭ Cl. *sfz f* *sfz*

Bsn. *sfz*

Hn. *sfz sfz sfz sfz* to harmon mute

C Tpt. *poco mf*

Tbn. *sfz sfz sfz sfz* to harmon mute

Tuba *sfz sfz sfz sfz*

Perc. 1 marimba *sfz* (with shaft of mallets on the edge of the bars) *poco p*

Perc. 2 (tambora) *sfz* egg shaker cover shaker with both hands while gradually opening (O) and closing (+) the hole aperture. *mp sempre*

S. Hp. *f* very rhythmic!

Pno. *sfz*

D#C#B#|E#F#G#A#

B

4/4 → m.s.p. 3/4

Vln. I *sfz* ord. *ff* pizz. *mp sfz sfz sfz sfz*

Vln. II *sfz* ord. *ff* pizz. *mp sfz sfz sfz sfz* (overall dynamic)

Vla. *sfz f* *mp* jeté *mp mp mp mp*

Vc. *sfz f*

D.B. *ff*

I.

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«La Mirada del Ouroboros»  
I.

■ [t] [k] (3+2) 5 8 [o = o.] 3 4 flz. + [t] [k] + [t] [k] + [o = o.] 2 4 3 4

Fl. *sfz*

Ob.

B♭ Cl. non vib. *mf* molto vib. *mf* molto vib.

Bsn. non vib. *mf* molto vib. *mf*

Hn. non vib. *mp* molto vib. *mp*

C Tpt. non vib. *mp* molto vib. *mp*

Tbn. *mp*

Tuba slap tongue flz.

Perc. 1 marimba *poco p* vibraslap (l.v.) triangle *poco mf* (l.v.)

Perc. 2 *mp sempre* *sffz* *sffz*

S. Hp. *f* {C} D♯ (sempre come sopra) *sffz* gliss. ad lib. (approx. pitch contour, do not accent any note) D♯C♯B♭(E♭F♯G♯A♭) gliss across strings w/ fingertips (approx. range) (♭)

Pno. mute strings (come sopra) (keys) *ff* *sfz* Ped.

Vln. I pizz. *sfz mp sfz f* arco, jeté *sffz*

Vln. II pizz. *sfz mp sfz f* arco, jeté *sffz*

Vla. jeté *mp mp mp mp* jeté *sffz* jeté

Vc. *sffz*

D.B. *ff*

34 35 36 37 38

«La Mirada del Ouroboros»  
I.

3 4 [t] [k] 3 8 3 4 [t] [k]

Fl. *sfz*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba *sfz*

Perc. 1 *poco p*

Perc. 2 *mp*

S. Hp. *f* *Gua* *(loco)* *ff* *f*

Pno.

Vln. I *pizz.* *mp* *sfz* *sfz* *f* *mp* *(mp)* *sfz* *sfz* *f*

Vln. II *pizz.* *sfz* *sfz* *sfz* *f* *mp* *(mp)* *sfz* *sfz* *f*

Vla. *jeté* *mp* *mp* *mp* *mp* *mp*

Vc.

D.B.

«La Mirada del Ouroboros»  
I.

[♩ = ♩.]

Fl. 2 4 4 3 3 4

Ob. 4 4

B♭ Cl. 3 8 4

Bsn. 4

Hn. 4

C Tpt. 4

Tbn. 4

Tuba 4

Perc. 1 4

Perc. 2 4

S. Hp. 4

Pno. 4

Vln. I 2 4 4 3 3 4

Vln. II 4 4

Vla. 4

Vc. 4

D.B. 4

flz. + [t] [k] + *sfz* *mf* *sfz*

*ff*

non vib. → molto vib. *mf*

non vib. → molto vib. *poco f*

*f*

non vib. → molto vib. *mp*

non vib. → molto vib. *poco mf*

*mf*

slap tongue *f*

vibraslap (l.v.) triangle + *sfz* *poco mf*

*fffz* *mf* *sfz* *sub.* *sfz* *mf* *sfz*

*mp*

*ff* (keys) +

arco jeté, ad lib. *fffz*

arco jeté, ad lib. *fffz*

jeté, ad lib. *fffz*

jeté, ad lib. *fffz*

pizz. *ff*

43 44 45 46 47

I.

52

## I.

**(3+2)**

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«La Mirada del Ouroboros»  
I.

Fl. (2+3) 5 8 2 4 (2+3) 5 8 4 4 5 8

Ob. (multiphonic) *fp* *sfz* *sfz* *mf* 3 *f* 3 *sfz* *mp*

B♭ Cl. *sfz* *ff* *sfz*

Bsn. *sfz* *poco f* *f*

Hn.

C Tpt. *poco mf* *sfz*

Tbn. *sfz* *sfz* *sfz*

Tuba *sfz* *sfz* *sfz* *sfz*

Perc. 1 marimba (l.v.) pod rattle (strike) *sfz*

Perc. 2 *sfz* *mp* *poco f*

S. Hp.

Pno. (loco) *tr* *sfz* *sfz* *sfz* *sfz*

Vln. I (2+3) 5 8 2 4 m.s.p. ord. sub. *sfz* *ff* *sfz* *p* 5 8

Vln. II m.s.p. ord. sub. *sfz* *ff* *sfz* *p*

Vla. m.s.p. ord. *sfz* *f* *sfz* *p*

Vc. m.s.p. ord. *sfz* *f* *sfz* *p*

D.B. *ff*

58 59 60 61

«La Mirada del Ouroboros»  
I.

*molto rit.* ----- [ $\text{♩} = \text{ca. } 35$ ] *subito accel.*

Fl.  $\frac{5}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*mf* *sffz* *p*  
aeolian sounds

Ob. *poco mf* *sffz*

B♭ Cl. (multiphonic) *sffz f* *sffz*

Bsn. *poco mf* *sffz*

Hn. *sfz* *sfz* *sfz* *sfz* *sfz* to harmon mute

C Tpt. *poco mf* *sfz*

Tbn. *sfz* *sfz* *sfz* *sfz* *sfz* to harmon mute

Tuba *sfz* *sfz* *sfz* *sfz* *sfz*

Perc. 1 marimba *sfz*

Perc. 2 china cym. brushes bell *mp* rim (brushes, ord.) *sfz*

S. Hp.

Pno. *sffz* *mp* *sffz (ff)*  
Ped. -----

Vln. I  $\frac{5}{8}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   
*(p) molto cresc.* *sffz* *ff* *p*  
ord. (V) m.s.p. ord.

Vln. II *(p) molto cresc.* *sffz* *ff* *p*  
ord. (V) m.s.p. ord.

Vla. *(p) molto cresc.* *sffz f* *p*  
ord. (V) m.s.p. ord. sub.

Vc. *(p) molto cresc.* *sffz f* *p*  
ord. (V) m.s.p. ord. sub.

D.B. *ff* *fff* *p*  
gliss. s.p. IV (C) *b* gliss.

62 63 64 65 66

«La Mirada del Ouroboros»  
I.

**F** «Vocalise» |♩ = ca. 60| (*poco rubato*)

4/4 2/4 3/4 4/4 2/4 3/4 2/4

Fl. *poco mf molto espressivo* timbral trill speed: slow → fast → slow *p* *poco f* *poco mf* *mf*

Ob. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

B♭ Cl. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Bsn. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

C Tpt. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Tbn. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Tuba *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. 1 *pp* faint, almost imperceptible *ppp* *pp* *ppp* *poco pp*

Perc. 2 *mp* (l.v.)

(Whistle) *poco f molto espressivo*

S. Hp. *mp*

(Whistle) *poco f molto espressivo*

Cel. *poco mp* *pp*

Ped. *pp*

Pno. *pp*

(Pno. Ped.)

**F** «Vocalise» |♩ = ca. 60| (*poco rubato*)

whistle (*poco f*) the same pitch classes while playing. \*)

4/4 2/4 3/4 4/4 2/4 3/4 2/4

Vln. I *poco mf molto espressivo, en dehors* *mp* *poco f* *poco mf* *mf*

Vln. II *poco mf molto espressivo* *mp* *poco f* *poco mf* *mf*

Vla. *poco mf molto espressivo* *mp* *poco f* *poco mf* *mf*

Vc. *poco mf molto espressivo* *mp* *poco f* *poco mf* *mf*

D.B. *sfz* *pp* *sub.*

67 68 69 70 71 72 73

\*) The performer(s) must whistle the same pitch classes while playing (except for the soloist, who only whistles). Therefore, in case of out-of-range whistled notes, octave displacements are allowed.



I.

74

«La Mirada del Ouroboros»  
I.

4/4 (whistle tones) ad lib. continuous, w/ circular breathing if possible 3/4

Fl. *p sempre*

Ob. *sfz*

B♭ Cl. *sfz*

Bsn. *sfz*

Hn. open (o) *sfz* (air noise) *sfz*

C Tpt. open (o) *sfz* (air noise) *sfz*

Tbn. open (o) *sfz* (air noise) *sfz*

Tuba (air noise) *sfz*

Perc. 1 *p* (l.v.) *pp* glocken. med. rubber (l.v.)

Perc. 2 pod rattle (tickle gently) [tickle] *pppp sempre*

S. Hp. *sfz* *mp* mais en dehors always flowing, smoothly... (B) (D♭) (B) (D♭) (C#)

Cel. *fff* (Ped.)

Vln. I arco *sfz* *p* *dim.* (on the bridge) (keep repeating) ord.

Vln. II arco *sfz* *p* *dim.* (on the bridge) (keep repeating) ord.

Vla. arco *sfz* *p* *dim.* (on the bridge) (keep repeating) ord.

Vc. arco *sfz* *p* *dim.* *sempre dim.* air noise (bow the specified string while muting it with left hand so as to produce pitchless sound)

D.B. (o) (o) (o) (gradually remove each finger until leaving index at 3rd partial node on downbeat of m. 83)

79 80 81 82

I.

83

«La Mirada del Ouroboros»  
I.

(whistle tones) ad lib.  
continuous, w/ circular breathing if possible

(2+3)

I

4/4 5/4 3/4 2/4

Fl. *sfz* (multiphonic) *p sempre*

Ob. *sfz* (multiphonic)

B♭ Cl. *sfz* (multiphonic)

Bsn. *sfz* (multiphonic)

Hn. *sfz* (air noise) *sfz* (air noise)

C Tpt. *sfz* (air noise) *sfz* (air noise)

Tbn. *sfz* (air noise) *sfz* (air noise)

Tuba *sfz* (air noise)

Perc. 1 (dead stroke) *sfz* glocken. (always l.v.) *sub. p* *pp* *ppp*

Perc. 2 pod rattle (tickle gently) [tickle] *pppp sempre* (l.v.)

S. Hp. *sfz* *mp* *poco mp* *sfz* *mf*

Cel.

Vln. I *sfz p sub.* (on the bridge) (keep repeating) *ord.*

Vln. II *sfz p sub.* (on the bridge) (keep repeating) *(p dim.)* *ord.*

Vla. *sfz p sub.* (on the bridge) (keep repeating) *(p dim.)* *ord.*

Vc. *sfz p sub.* *sempre dim.*

D.B. *ord.* (air noise) *sfz p sub.* *(p)* *molto* *sfz* (silently switch extension back to C)

87 88 89

I.

90

I.

page 21

I.

100

«La Mirada del Ouroboros»  
I.

3 3 4 4

8 4

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ord.

trem.

(b♭)

tr

Berio trem.

(♯)

molto

(sing)

(play)

molto

center

bass drum  
med. rubber  
drag buzz: edge

molto

slap strings with  
open palm

poco f

pp

{F♭}

{C♭}

{D♯}

{E♭}

{F♯}

8va

pp

on the bridge

tr

m.s.p.

(overpressure)

molto

on the bridge

tr

m.s.p.

(overpressure)

molto

101

102

103

104



I.

105

106

107

108

I.

109

110

111

112

«La Mirada del Ouroboros»  
I.

*tempo subito*

[♩ = ca. 144] *molto rit.* ----- [♩ = ca. 60]

(3+3)  
6  
16

4  
4

3  
4

7  
8

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Pno.

Cel.

pod rattle (light stroke)  
(always l.v.)

low tam-tam  
soft beater

*pp*

(l.v.)

*mp*

gliss.

D♭ C♭ B♭ | E♭ F♭ G♭ A♭

*sfz*

(l.v.)

*sfz*

{D♯}

{E♭ F♯}

(*mp*)

gliss.

*tempo subito*

[♩ = ca. 144] *molto rit.*

[♩ = ca. 60]

(3+3)  
6  
16

4  
4

3  
4

7  
8

Vln. I

Vln. II

Vla.

Vc.

D.B.

molto flautando  
sempre non vib.

molto flautando  
sempre non vib.

molto flautando  
sempre non vib.

molto flautando  
sempre non vib.

molto flautando  
sempre non vib.

*fp*

→ m.s.p. (ancora non vib.)

→ m.s.p. (ancora non vib.)

→ m.s.p. (ancora non vib.)

→ m.s.p. (ancora non vib.)

113

114

115

I.

page 27

I.

**K**

« Vocalise » [♩ = ca. 60] (*poco rubato*)

(m o l t o   r i t .)

1

« **Vocalise** » [♩ = ca. 60] (*poco rubato*)

whistle (*poco f*) the same pitch classes while playing. \*)

119

120

121

122

123

124

page 28

«La Mirada del Ouroboros»  
I.

4/4 2/4 4/4 3/4 4/4

Fl. *poco mf* *mf*

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pppp* remove mute

C Tpt. *pppp* remove mute

Tbn. *ppp* remove mute

Tuba *mp*

Perc. 1 *ppp* *poco pp* *mp sub.* (l.v.)

Perc. 2 *mp sub.* (l.v.) bass drum soft beater *poco*

(Whistle)

S. Hp. *ppp* gliss. ad lib. (approx. pitch contour, do not accent any note) (l.v.)

(Whistle)

Cel. *dim.*

Vln. I *poco mf* *mf* *sfz psub.* *poco mf* tremolo gliss.

Vln. II *poco mf* *mf* *sfz psub.* *poco mf* tremolo gliss.

Vla. *poco mf* *mf* *sfz psub.* *poco mf* tremolo gliss.

Vc. *poco mf* *mf* *sfz psub.* *poco mf* tremolo gliss.

D.B.

125 126 127 128 129

«La Mirada del Ouroboros»  
I.

**4/4** *accel. poco a poco*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Cel.

*ppp* cresc. *poco a poco* (*mf*)

*ppp* bisbigl. keep repeating as fast as possible (smooth change) (*mf*) cresc. molto

*pp*

**4/4** *accel. poco a poco*

molto flautando (in order to maintain the indicated timbral quality and dynamic, rearticulate as many times as necessary) (a.s.t.) ord. (overpressure) m.s.p.

Vln. I

molto flautando (in order to maintain the indicated timbral quality and dynamic, rearticulate as many times as necessary) (a.s.t.) ord. (overpressure) m.s.p.

Vln. II

molto flautando (in order to maintain the indicated timbral quality and dynamic, rearticulate as many times as necessary) (a.s.t.) ord. (overpressure) m.s.p.

Vla.

molto flautando (in order to maintain the indicated timbral quality and dynamic, rearticulate as many times as necessary) (a.s.t.) ord. (overpressure) m.s.p.

Vc.

molto gliss.

D.B.

130 131 132 133 134 135

I.

page 31



I.

page 32

I.

page 33

I.

**« Vocalise »** [♩ = ca. 60] (*poco rubato*)

 $sfz_{p_{sub.}}$



«La Mirada del Ouroboros»  
II.

(2+3)  
5  
8  
2  
4

Fl. (B)

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Bass fl.  
flz.

(+: beatbox)  
+

flz.

to Bass cl.

Berio trem.

(*fff*)

open (air noise)

timbral trill  
*tr*

timbral trill  
*tr*

timbral trill  
*tr*

(no trill)

remove mute

*mf*  
*mf*  
*mf*  
*mf*  
*sfz*

*p*

hi tam-tam

low tam-tam

*mp*  
Ped.  
china cym.  
bass drum  
(soft beater)

*sfz*

(still ad lib., follow contour)

*fffz*

(*Ah*)

keep repeating as fast as possible

keep repeating as fast as possible

*fffzmp*  
Ped.

(on the bridge)

(trill behind the bridge)

(2+3)  
5  
8  
2  
4

(overpressure)

(trill behind the bridge) (overpressure)

(trill behind the bridge) (overpressure)

(trill behind the bridge) (overpressure)

(trill behind the bridge) (overpressure)

(on the bridge)

(on the bridge)

(on the bridge)

(on the bridge)

(on the bridge)

(behind the bridge)

arco  
ord.  
m.s.p.

*molto*

*fffz*

6 7 8 9

«La Mirada del Ouroboros»  
II.

**A**

(2+3)

2 5 4 2 5 3  
4 8 4 4 8 4

Fl. (B)

keep repeating as fast as possible

Ob.

B♭ Cl.

Bsn.

Hn.

(consonants through the mouthpiece; no vowels)

C Tpt.

(fast, loud consonants through the mouthpiece; no vowels)

Tbn.

(sempre come sopra)

Tuba

(fast, loud consonants through the mouthpiece; no vowels)

(sempre come sopra)

Perc. 1

Perc. 2

S. Hp.

(always l.v.)

Cel.

(Ped.)

Vln. I

Vln. II

Vla.

Vc.

air noise (damp strings while softly and slowly bowing on the bridge)

D.B.

air noise (damp strings while softly and slowly bowing on the bridge)

*p non cresc.*

10 11 12 13 14

## II.

15

«La Mirada del Ouroboros»  
II.

B

4 4 ☐ (open embouchure)

flz.

Fl. (B)

*sfz* *z* *p* *sub.* *sfz* *f* *p* *mf* *sub.* *mp* *(mp)*

Ob.

*sfz* *mf* *f* *p* *sfz* *mf* *poco* *mp* *(mp)* *p* *dim.*

B♭ Cl. (B)

Bass cl. timbral trill *tr.*

*sfz* *ff* *mp* *f* *mf* *flz.* *sfz* *p* *pp*

Bsn.

*sfz* *mf* *sfz* *f* *poco* *f* *p* *sfz* *mf* *flz.* *poco* *mp*

Hn.

*sfz* *poco* *mf* *poco* *mf* *mp* *p*

C Tpt.

*sfz* *mf* *sfz* *poco* *mf* *mp* *poco* *mp* *p* *pp*

Tbn.

*sfz* *mp* *mf* *poco* *mf* *poco* *mp* *p*

Tuba

*sfz* *f* *sfz* *mf* *(p)* *poco* *mf* *mp* *flz.* *p*

Perc. 1

*poco* *f* (always l.v.) glocken. hard rubber *sempre dim.* *(mp)* *poco* *p*

Perc. 2

*poco* *f* pod rattle [tickle] *ppp* *cresc. poco a poco* *(pp)*

S. Hp.

(l.v.) *sfz*

Cel.

*sfz* *dim. poco a poco* *(f)* *(mf)* *(mp)* *(pp)*

Ped.

B

4 4 *gliss.*

Vln. I

*ff* *ffp* *sfz* *poco* *f* *mf* *p* *sfz* *pizz.* *poco* *f*

Vln. II

*sfz* *sfz* *sfz* *f* *pochiss.* *poco* *ff* *molto* *mp* *sfz* *arco* *(mp)* *mp* *sub.* *sfz* *pizz.* *arco* *non vib.* *mf* *dim.*

Vla.

*sfz* *fp* *sfz* *poco* *f* *molto* *mf* *sub.* *pizz.* *sfz* *sfz* *arco* *gliss.*

Vc.

*gliss.* *ffp* *sfz* *f* *(II III)* *gliss.* *mf* *pizz.* *mf*

D.B.

*sfz* *sfz* *ffp* *sfz* *sfz* *molto* *mf* *sub.* *poco* *mf* *pizz.* *mp*

21

22

23



## II.

page 40

«La Mirada del Ouroboros»  
II.

4 4 ■ (tongue ram) ■ fiz. 3 4

Fl. (B)

Ob.

B♭ Cl. (B)

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

marimba med-hard yarn (ca. 10 attacks)

china cym. soft yarn

{Bb} {Ab} {ffz} {A#}

keep repeating as fast as possible

keep repeating as fast as possible

pppp

Ped.

IV molto flautando tr gliss.

IV molto flautando tr gliss.

IV molto flautando tr gliss.

arco IV molto flautando tr gliss.

IV molto flautando tr gliss.

29 30 31 32

\*) While bowing very close to the fingerboard (i.e. molto flautando), finger the strings as if playing natural harmonics. Since the specified pitches will not always fall into harmonic nodes, the resulting partials are unpredictable and the performers should not be concerned with producing a specific set of pitches.

## II.

D

D

35

\*) See footnote in page 41.

## II.

page 43

## II.

page 44

«La Mirada del Ouroboros»  
II.

**G**

4/4 aeolian sounds, fiz., come sopra

3/4

5/8 (2+3) (t. ram) fiz.

2/4

Fl. (B)

Ob.

B $\flat$  Cl. (B)

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1 (vibraphone)

Perc. 2

S. Hp.

Cel.

**G**

4/4

3/4

5/8 (2+3) IV molto flautando tr gliss.

2/4

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

tr

sfz

trem.

always very breathy

mf with elegance

ppp

china cym. soft yarn

marimba med-hard yarn (ca. 8 attacks)

keep repeating as fast as possible

keep repeating as fast as possible

pppp

Ped.

IV molto flautando tr gliss.

IV molto flautando tr gliss.

IV molto flautando tr gliss.

IV molto flautando tr gliss.

IV molto flautando tr gliss.

IV molto flautando tr gliss.

## II.

49

## II.

page 47



## II.

57

## II.

61

«La Mirada del Ouroboros»  
II.

3 4 3 4 4 4

Fl. (B) *poco mf* *tr* *tr* *to C fl.*

Ob. *pp* *tr* *tr* *sfz*

B $\flat$  Cl. (B)

Bsn. *tr* *trem.* *pp*

Hn. (air noise) *s/v* *sfz*

C Tpt. (air noise) *s/v* *sfz*

Tbn. (air noise) *s/v* *sfz*

Tuba *p*

Perc. 1 *sfz*

Perc. 2 *mp* *pp* *sfz*

S. Hp. *mf* *p* *mf* *fff* *ppp*

Cel. *fffz* Ped.

M

Vln. I *m.s.p.* *trem.* *ord.* *m.s.p.*

Vln. II *m.s.p.* *tr* *ord.* *m.s.p.*

Vla. *m.s.p.* *trem.* *ord.* *m.s.p.*

Vc. *m.s.p.* *trem.* *ord.* *m.s.p.*

D.B. *III* *m.s.p.* *sfzp* *sub.*

«La Mirada del Ouroboros»  
II.

4 4 *accel. poco a poco* 7 8 ca. 4 4

Fl.

Ob.

B $\flat$  Cl.  
(B)

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*glocken.  
(always l.v.)*

*ppp cresc. poco a poco*

*vibraphone (motor on)  
Ped.*

*cresc. poco a poco*

*ppp cresc. poco a poco*

*accel. poco a poco*

*ppp cresc. poco a poco*

*trem.*

*trem.*

*trem.*

*ppp cresc. poco a poco*

67 68 69

«La Mirada del Ouroboros»  
II.

(*accel.*)

4 4 7 8 3 4

Fl. (*cresc.*)

Ob.

B $\flat$  Cl. (B)

Bsn.

Hn. *p* *mp* *p*

C Tpt.

Tbn.

Tuba *p*

Perc. 1 (*cresc.*)

Perc. 2 bass drum soft beater *ppp cresc. poco a poco*

S. Hp. (*cresc.*) *gliss. ad lib. (approx. pitch contour, do not accent any note)*

Cel. (*cresc.*)

Vln. I (*cresc.*) *tr.* *trem.* *tr.* *tr.*

Vln. II

Vla. s.p. *mp* *pizz.* *p*

Vc. *ppp cresc. poco a poco*

D.B. *ppp cresc. poco a poco*

70 71 72

«La Mirada del Ouroboros»  
II.

N

♩ = ca. 110]

4  
4

(accel.)

Fl.

Ob.

B♭ Cl. (B)

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

74

75

76

## II.

**attacca**

III.

[♩ = ca. 60] *accel. poco a poco*

3  
4

timbral trill  
*tr*

(imperceptibly rearticulate when necessary.)

4  
4

3  
4

Flute

*p* > *ppp*

(imperceptibly rearticulate when necessary.)

(*ppp*)

Oboe

*ppp*

(imperceptibly rearticulate when necessary.)

(*ppp*)

Clarinet in B♭

*ppp*

(*ppp*)

Bassoon

*p poss.*

Horn in F

straight mute  
(imperceptibly rearticulate when necessary.)

*p poss.*

Trumpet in C

*p poss.*

Trombone

*p poss.*

Tuba

*p poss.*

Percussion 1

triangle  
(brushes)

(l.v.)

*poco p*

china cym.  
med-hard yarn

Percussion 2

egg shaker

Solo Harp

gliss.

D: C♯B♭|E♭F♯G♯A♯

Piano

[♩ = ca. 60] *accel. poco a poco*

3  
4

(II III)  
*trem.*

4  
4

3  
4

Violin I

*p*

(II III)  
*trem.*

Violin II

*p*

Viola

(I II)  
*trem.*

*p*

Cello

Double Bass

1

2

3

4

5

page 55



«La Mirada del Ouroboros»  
III.

[♩ = ca. 96]

3/4 2/4 3/4 2/4

Fl. *sfz* *mp sempre*

Ob. *sfz* *mp sempre*

B♭ Cl. *sfz* *mp sempre*

Bsn. *sfz* *mp* *sfz*

Hn. *sfz* *sfz*

C Tpt. *sfz* *sfz*

Tbn. *sfz*

Tuba *sfz* slap tongue *mp* *sfz*

Perc. 1 *sfz* glocken, hard rubber (always l.v.) *mf*

Perc. 2 *mp* *sfz*

S. Hp. *f* always flowing, and very agile! *poco f*

Pno. *sfz* *mp* (depress keys silently, with as much anticipation as necessary) Ped. \_\_\_\_\_

[♩ = ca. 96]

3/4 2/4 3/4 2/4

Vln. I *poco mf* (left hand tapping while damping strings) *mf* (non cresc.)

Vln. II *poco mf* (left hand tapping while damping strings) *mf* (non cresc.)

Vla. *poco mf* (left hand tapping while damping strings) *mf* (non cresc.)

Vc. *poco mf* (left hand tapping while damping strings) *mf*

D.B. *mp* *mf*

6 7 8 9

«La Mirada del Ouroboros»  
III.

2/4 4/4 9/16 3/8 9/16 6/16

Fl.

Ob.

B $\flat$  Cl.

Bsn.

(multiphonic)

o *molto* *(fff)* *fff sub.*

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

marimba med-hard yarn

Perc. 2

bass drum timp. mallets

o *f* *mp* *mf* o *molto* *f*

S. Hp.

gliss.

*fffz* (l.v.)

*molto*

*fff* (no pedal!)

Pno.

(Ped.)

mute strings between pins and dampers

Vln. I

(a.s.t.)  $\rightarrow$  m.s.p.

*molto*

*fff sub.*

Vln. II

(a.s.t.)  $\rightarrow$  m.s.p.

*molto*

*fff sub.*

Vla.

(a.s.t.)  $\rightarrow$  m.s.p.

*molto*

*fff sub.*

Vc.

arco

*fff sub.*

D.B.

*fff sub.*

10 11 12 13 14

«La Mirada del Ouroboros»  
III.

6 2 3 4

16 4 4 4

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*mf*

*sfz*

*mp*

*p*

*mp sub.*

*f* come sopra

(G $\flat$ )

(F $\sharp$ )

(S $\flat$ )

(come sopra)

col legno battuto  
*poco mf*

*mp*

15 16 17 18 19

«La Mirada del Ouroboros»  
III.

4/4 3/4 2/4 4/4

Fl. *mp* sempre

Ob. *mp* sempre

B $\flat$  Cl. *mp* sempre

Bsn. *sfz* (multiphonic) *molto* (*fff*)

Hn. *sfz*

C Tpt. *sfz*

Tbn.

Tuba *sfz*

Perc. 1 glocken. hard rubber *mf*

Perc. 2 *sfz*

S. Hp. *molto* gliss.

Pno. *mp* (depress keys silently, with as much anticipation as necessary) Ped.

Vln. I a.s.t., non vib. short jeté (sustain) *mf* (*non cresc.*) *molto* (a.s.t.)  $\rightarrow$  m.s.p.

Vln. II a.s.t., non vib. short jeté (sustain) *mf* (*non cresc.*) *molto* (a.s.t.)  $\rightarrow$  m.s.p.

Vla. a.s.t., non vib. short jeté (sustain) *mf* (*non cresc.*) *molto* (a.s.t.)  $\rightarrow$  m.s.p.

Vc. pizz. *mf*

D.B. *mf*

20 21 22 23

«La Mirada del Ouroboros»  
III.

4 9 3 2 3 1  
4 16 8 4 8 4

Fl. *ff sub.*

Ob. *ff sub.*

B $\flat$  Cl. *ff sub.*

Bsn. *ff sub.*

Hn. *pp* — *mf* *pp* — *mf* *pp* — *mf* *p* — *mf*

C Tpt. *pp* — *mf* *pp* — *mf* *pp* — *mf* *p* — *mf*

Tbn. *pp* — *mf* *pp* — *mf* *pp* — *mf* *p* — *mf*

Tuba *pp* — *mf* *pp* — *mf* *pp* — *mf* *p* — *mf*

Perc. 1 marimba med-hard yarn *ff sub.*

Perc. 2 bass drum timp. mallets *f*

S. Hp. *fff* (l.v.) B $\flat$   $\sharp$

Pno. mute strings between pins and dampers *fff* *8 $\flat$*

Vln. I ord. sub. *fff sub.*

Vln. II ord. sub. *fff sub.*

Vla. ord. sub. *fff sub.*

Vc. arco *fff sub.*

D.B. *ff sub.*

24 25 26 27 28

### III.

29

### III.

33

34

35

36

«La Mirada del Ouroboros»  
III.

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(2+3)

2 4 3 8 5 16 6 16

*ff* sub.

*ff* sub.

*ff* sub.

*ff* sub.

*pp* — *mf*

*pp* — *mf*

*pp* — *mf*

*pp* — *mf*

marimba  
med-hard yarn

*ff* sub.

bass drum  
timp. mallets

*f*

*sfz*

*fffz* (l.v.)

*molto*

*fff* sub.

mute strings between pins and dampers

(keys)

(Ped.)

*molto*

*fff* sub.

*fff* sub.

*fff* sub.

arco

*fff* sub.

*ff*

37 38 39 40 41



«La Mirada del Ouroboros»  
III.

6 2 (2+3) 1 (2+2+3) 3 2  
16 4 16 4 16 8 4

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

42 43 44 45 46 47

«La Mirada del Ouroboros»  
III.

2 3 2 4  
4 8 4 4

Fl. *più ff* *fff* *più fff*

Ob. *più ff* *fff* *più fff*

B $\flat$  Cl. *più ff* *fff* *più fff*

Bsn. *più ff* *fff* *più fff*

Hn. *p* *mf* *poco f* *f* *più f*

C Tpt. *p* *mf* *poco f* *f* *più f*

Tbn. *p* *mf* *poco f* *f* *più f*

Tuba *p* *mf* *poco f* *f* *più f*

Perc. 1 *più ff* snare drum (w/ snares)  
butt of timp. mallets

Perc. 2 *ff*

S. Hp.

Pno. *più fff*

Vln. I *fff !*

Vln. II *fff !*

Vla. *fff !*

Vc. *fff !*

D.B. arco *più fff*

48 49 50 51

### «La Mirada del Ouroboros» III.

52

### III.

[♩ = ca. 80]

55

«La Mirada del Ouroboros»  
III.

Fl. *sfz* *fp* *(f)* *ff* *sfz* *sfz* *fp* *sfz* *sfz*

Ob. *sfz* *f* *sfz* *sfz* *f* *mf* *sfz*

B $\flat$  Cl. *f* *sfz* *mf*

Bsn. *fp* *sfz* *sfz*

Hn. *sfz* *sfz*

C Tpt. *sfz* *f* *sfz* *f* *mf* *sfz*

Tbn. *fp*

Tuba *fp* *flz.* *sfz*

Perc. 1 *(f)* *mf* *poco f*  
(Ped.)

Perc. 2 *(dim.)* *(f)*

S. Hp. *ff* *sfz* *sfz* *f* *sfz* *sfz*

Pno. *fff* *(Ped.)*

Vln. I *sfz* *p<sub>sub.</sub>* *sfz* *ff* *sfz* *fp*

Vln. II *f* *sfz* *fff* *sfz* *sfz* *fp* *sfz* *(ff)*

Vla. *p* *f* *fp* *sfz* *sfz* *f* *fp* *sfz*

Vc. *sfz* *p<sub>sub.</sub>* *sfz* *f*

D.B. *sfz* *pizz.* *arco* *f*

«La Mirada del Ouroboros»  
III.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

59

60

61

«La Mirada del Ouroboros»  
III.

Fl. *mp* *mf* *mp* *sfz* *fp* *sfz* *mp* (+: tongue pizz.)

Ob. *f* *sfz* *mf* *sfz*

B $\flat$  Cl. *poco mf* *mp* *poco f* timbral trill *tr*

Bsn.

Hn. *mf*

C Tpt. *sfz* *mp*

Tbn.

Tuba

Perc. 1 *(poco mf)* *mp*

Perc. 2 *(dim.)*

S. Hp. *mf* *sfz* *sfz* *poco mf*

Pno. *f* *(Ped.)*

Vln. I *sfz* *sfz* *f* *pizz.* *arco* *fp* *sfz* *sfz*

Vln. II *sfz* *mf* *mp* *p*

Vla. *mf* *sfz*

Vc. *p* *sfz*

D.B. *mf*

### III.

68



### III.

69

«La Mirada del Ouroboros»  
III.

Fl. *mp* *p* *mp* *mp* *p*

Ob. *p*

B♭ Cl. *mp* *mp*

Bsn.

Hn. *pp*

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2 (Ped.) *(dim.)* *pp* (look out for conductor's cue to stop) (l.v.)

S. Hp. *poco mp*

Pno. *mp* (Ped.)

Vln. I *p* *mp* *sfz* *sfz* *p* *p*

Vln. II

Vla. *pizz.* *mp* *p* *mp* *mp* *mf* *pizz.*

Vc.

D.B. *sfz* *mp*

«La Mirada del Ouroboros»  
III.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

(Ped.)

Perc. 2

S. Hp.

(B $\flat$ )

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp*

*ppp*

*p*

timbral trill

*p*

*poco p*

*poco mp*

*mp*

*poco mp*

*sfz*

*pp*

*mf*

*p*

*mp*

*arco*

*pizz.*

«La Mirada del Ouroboros»  
III.

Fl.

Ob.

B $\flat$  Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

(Ped.)

Perc. 2

S. Hp.

Pno.

(Ped.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

81

82

83

84

85

### «La Mirada del Ouroboros» III.

86

### «La Mirada del Ouroboros» III.

*rit. ad lib*

rit. ad lib.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tuba

Perc. 1

Perc. 2

S. Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit. ad lib.

15<sup>me</sup>

(ppp)

ppp

pp

ppp

bisbigl. (do not accent)

ppp

p

pp

ppp

D♯C♯B♭|E♭F♯G♯A♯

♯C

pppp

(Ped.)